

# NOTES

**The following transcription is intended only for performing purpose and doesn't seek any critical goal.**

The keys, notes' values and colourings are as in the original manuscript, apart from:

- the perfect breves, the imperfect longæ and the perfect brevis rests are dotted.
- In the Tenor the notes' values being halved (see below), in the transcription they are doubled to match the other two voices.

The C clefs are transposed in G clef and modern Tenor clef.

The time signature is missing in all the voices. I assumed they would be the “tempus imperfectum, prolatio major” in the Tenor and “tempus perfectum, prolatio minor” in the other two voices because they work pretty well.

The text is missing in all the voices

In the Superius and Contratenor the number “3” is a proportion sign; the following black notes are to be performed as triplets.

The “colour” in the Tenor make the corresponding notes “imperfect”; they are to be performed as “hemiolæ”.

Few errors have been corrected.

Instead of marking the “ligaturæ” with the usual square brackets, I tried to keep their original shape, as far as possible in the score alignment, to make them more visible. To represent the notes' values I used the following rules (simplifying the old ones):

- the left upstemmed notes are semibreves
- the notes without stem are breves
- the right downstemmed notes are longæ

In the music before the baroque, the Time Signatures are intended just only as “time” prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is based upon the text rhythm (the text accents) either following or contrasting it. The text rhythm being not modular by definition, forcing a bar division, i.e. a modular rhythm, upon this music is a theoretical error involving practical ones: to put the accents in the wrong places and to prevent a correct understanding of the melodic flowing.

The single parts are put together in score for a better overall sight of the harmonic, melodic and rhythmic structure of the composition.

If you have any doubt you can download the fac simile of the manuscript from the following address:

[http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in\\_hi\\_userid=19324&cached=true](http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_userid=19324&cached=true)

Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):

<http://www.musica-antica.info/paleografia/>

# T'Andernaken op den Rijn

The musical score is written for three staves, likely representing different instruments or voices. The notation includes various note values (minims, crotchets, quavers, and sixteenth notes), rests, and bar lines. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into seven systems, each containing three staves. The first system begins with a treble clef and a common time signature. The notation is a transcription of a medieval manuscript, showing characteristic medieval notation with square notes on a four-line staff. The piece concludes with a double bar line at the end of the seventh system.